

Offertorium sub exposito venerabili

„Convertentur sedentes“

für 4 Singstimmen, 2 Violinen, Viola, 2 Hörner, Bass und Orgel

Mozart's Werke.

von

W. A. MOZART.

Köch. Verz. N^o 177 und 342.

Serie 3. N^o 23.

Recitativo.

Soprano.

Organo.

Con-ver-ten-tur se-den-tes in um-bra e-jus, vi-vent tri-ti-co et ger-mi-na-bunt qua-si
vi-ne-a me-mo-ri-a-le e-jus si-ent vi-num Li-ba-ni.

Duetto.

Un poco allegro.

Corni in D.

Violino I.

Violino II.

Viola.

Soprano.

Tenore.

Basso
ed Organo.

First system of the musical score. It features a grand staff with five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs with a key signature of one sharp. The fourth and fifth staves are bass clefs with a key signature of one sharp. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some fingerings indicated below the bass staves: 6, 6, 5 7, 6 4, 5 3#.

Second system of the musical score. It features a grand staff with five staves. The top staff is a treble clef with a key signature of one sharp. The second and third staves are also treble clefs with a key signature of one sharp. The fourth and fifth staves are bass clefs with a key signature of one sharp. The music includes dynamic markings: *p* (piano) and *f* (forte). The lyrics "Ut cervus per ju-ga, per ju - ga, per sal-tus et a - spe-ros" are written below the fourth staff. There are some fingerings indicated below the bass staves: 6 4, 5 3, 6, 6, 6 4, 3, 6, 6.

Third system of the musical score. It features a grand staff with five staves. The top staff is a treble clef with a key signature of one sharp. The second and third staves are also treble clefs with a key signature of one sharp. The fourth and fifth staves are bass clefs with a key signature of one sharp. The music includes dynamic markings: *f* (forte) and *p* (piano). The lyrics "cal-les, dum si-tis a - gi-tat ad lym-pham, pro-pe-rat donec in-ve-ni-at" are written below the fourth staff. There are some fingerings indicated below the bass staves: 6, 6 4, 3, 6, 6, 6, 6, 6, 6.

at 2.

umbram te-gentem, fontem stre-pentem, ut re-cre-at se,

ut re-cre-at se.

Ut pastor in



First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic bass line in the left hand. The key signature is one sharp (F#).

cor-de, in cor-de tri-sta-tur, per ru-pes, per ru-pes va-ga-tur, va-



Second system of the musical score. The vocal line continues with lyrics. The piano accompaniment features a prominent arpeggiated figure in the right hand, marked with a forte (f) dynamic, and a more rhythmic bass line. The key signature remains one sharp (F#).

ga-tur, dum quae-rit, dum quae-rit, dum quae-rit in-cla-mat, dum quae-rit



Third system of the musical score. The vocal line continues with lyrics. The piano accompaniment features a complex arpeggiated figure in the right hand and a more rhythmic bass line. The key signature remains one sharp (F#).

per-di-tam in-cla-mat de-vi-am cha-ram o-vi-cu-lam, cha-ram, cha-ram, dum quae-rit in-



clamat vagam ba-lantem antris er-rantem cha-ram o-vi-cu-lam,

6 6 6 6 6 6 7 6 7 6 6

3 4 3 5 5



ut tra-hat ad se, ut tra-hat ad se.

5 7 6 5 6 5 7 6 5 3

4 3 4 3



Sic pectus ar-do-re ca-

7 7 7 6 5 6 - 6 5 6 6

4 3 4 3

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so - li - det spe, con - so - li - det spe.

so - li - det spe, con - so - li - det spe.

6 4 3 6 5 7 6 4 3 6 6

6 6 4 3 6 6 4 3 6 5 7

6 4 3 6 5 7 6 4 3 6 5 7

Recitativo.

Basso. Be-ne-di-ci-te, sacer-dotes Do-mi-ni, Do-mi-no, lau-da-te et super-exal-ta-te e-um in sae-cu-la.

Organo.

6 5 3 4 7

Coro.
Andantino.

Corni in D. *fp* *fp* *fp* *f*

Violino I. *f* *p* *f* *p* *f* *p* *f*

Violino II. *f* *p* *f* *p* *f* *p* *f*

Viola. *fp* *fp* *fp* *f*

Soprano. TUTTI
Be-ne-di-ci-te, an-ge-li

Alto. TUTTI
Be-ne-di-ci-te, an-ge-li

Tenore. TUTTI
Be-ne-di-ci-te, an-ge-li

Basso. TUTTI
Be-ne-di-ci-te, an-ge-li

Basso ed Organo. *fp* *fp* *fp* *f*
6 4 5 3 6 4 5 3 7 5 6 5 4 3

Do-mi-ni, Do-mi-no, lau-da-te et su-per-ex-al-ta-te e-um in sae-cu-la.

Do-mi-ni, Do-mi-no, lau-da-te et su-per-ex-al-ta-te e-um in sae-cu-la.

6 7 6 7 6 7

Be-ne-di-ci-te, coe-li, Do-mi-no, lau-da-te et su-per.

Be-ne-di-ci-te, coe-li, Do-mi-no, lau-da-te et su-per.

tasto solo

6 6 5 6 5 3 6 5 3 6

ex-al-ta-te e - um in sae - cu - la. Be - ne -

ex-al-ta-te e - um in sae - cu - la. Be - ne -

6 4 5 3

6 5

di-ci-te, ser-vi Do-mi-ni, Do-mi-no, lau-da-te et super-ex-al-ta-te e-um in sae-cu-

6 5 = 6 6 4 3 6 5 6 4 = 5 3

la. Be-ne-di-ci-te, spi-ri-tus et a-ni-mae ju-sto-rum, Do-mi-no, lau-da-te et super-

6 5 = 6 4 3 = 6 7 6 4 6

ex-al-ta-te e - um in sae - cu - la. Be - ne - di - ci - te, san - cti et humi - les

ex-al-ta-te e - um in sae - cu - la. Be - ne - di - ci - te, san - cti et humi - les

tasto solo

6 5 6 6 4 7 6 5 3 6 6 6 7 6 5 6 4

fp *fp* *fp*

cor-de, Do - mi - no, lau - da - te et su - per - ex - al - ta - te e - um in

cor-de, Do - mi - no, lau - da - te et su - per - ex - al - ta - te e - um in

6 5 6 6 6 6 6 6 6 6 6 5 6

Musical score for the first system. The piano accompaniment consists of three staves (treble, middle, and bass clefs) in G major. The vocal parts are in two systems, each with a soprano and a bass line. The lyrics are:

sae - cu - la. Be - ne - di - ci - te, o - mnes re - li - gi - o - si,

Fingerings: 8 7 6 5, 6 5 4 3, 6 5 4 3, 6, 6.

Musical score for the second system. The piano accompaniment continues with the same three staves. The vocal parts continue with the following lyrics:

Do - mi - no De - o De - o - rum, lau - da - te et con - fi - te - mi - ni e - i,

Fingerings: 6, 6, 6.

quia in omnia sae - cula mi-se-ri-cor-di-a e jus. Glo - ri - a
 quia in omnia sae - cula mi-se-ri-cor-di-a e jus. Glo - ri - a

6 6 7 6 5 6 7

pa - tri et fi - li - o et spi - ri - tu i san - cto.
 pa - tri et fi - li - o et spi - ri - tu i san - cto.

6 5 6 8 6 5 3 4 3

Si-cut erat in prin-ci-pi-o et nunc et sem-per

Si-cut erat in prin-ci-pi-o et nunc et sem-per

6 4 3 6 7

et in sae-cu-la sae-cu-lo-rum. A-men.

et in sae-cu-la sae-cu-lo-rum. A-men.

6 6 5 6 8 7 3 6 5 3 6 6 5 6 5 3